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HEINRICH-BRUNN. *Griechische Götterideale in ihren Formen erläutert.* 8vo. pp. VIII, 110. München, Verlagsanstalt für Kunst und Wissenschaft. 1892.

This is not a systematic treatise, but a series of nine papers, all of which, except the last, have been already published. But we are grateful to Dr. Brunn and to his publishers for having collected these articles, which were scattered in various periodicals and written at wide intervals of time. In their present form they are instructive as revealing to us Dr. Brunn's general habits of mind in approaching his subject, as well as more useful and better adapted to a wide circle of readers. The first of these articles on the Farnese Hera appeared in the *Bullettino dell' Istituto*, in 1846, and is described as the "first attempt at the analytical consideration of the ideal of a Greek God," while the entire series may be taken as evidence that "the intellectual understanding of ideal artistic productions can be reached only on the basis of a thorough analysis of form." For his analysis of sculptural form, and his keen intuitions, Dr. Brunn has long been held in high esteem, and it is interesting to learn what we can of his methods. In considering the Hera head he first examined the original, afterwards a cast of it for many hours, then compared these impressions with observations made upon a human skull. In doing this he brings the work of art to nature, so as to substantiate or correct his impressions. We see him following the same method in the articles upon the Medusa and upon Asklepios. But this reference to nature is for the most part casual and incidental. It is not to nature but to literature that he resorts for help. He is not content to trust himself entirely to the method enunciated in the preface. He does not rest satisfied with the ideals as he reads them in the sculptured faces. He rather assumes that these ideals were fixed before they were expressed in marble. He looks at the heads of Hera and Zeus through "ox-eyed" and "dark-browed" glasses. He accepts the Divine ideal from the pages of Homer, rather than from the marble form, whenever it is possible. His mind is still imbued with doctrines concerning the "eternity of ideas" and "inward necessity," which he must have reached in some other way than by the analysis of external forms.

But while we may regard the method as not consistently applied, we have no fault to find with the method and no sentiment but that of admiration for the fine powers of observation displayed in these articles. There seems to be nothing in the form of the eye that escapes his attention. The slightest variations in the form of the lids, in the positions of the eyeball, he notices and assumes that they were

made the vehicles of expression. Similarly the forehead, the mouth, the chin, the hair are most attentively studied as vehicles of expression. Surely few, even trained archæologists, can read these pages without having their powers of observation quickened. By far the greater portion of workers in the field of Greek sculpture are concerned at the present time with the morphology of art for the sake of its history. The analysis of forms is utilized to ascertain an historical series, to discover schools, to establish dates. Here we find scarcely a mention of schools or artists, no reference to history and not a date. The analysis of form leads to the interpretation of monuments and the establishment of ideals. It is the physiology, not the history of art. The publishers, who are gaining a world-wide reputation for their photo process reproductions, have added to this book a series of fine phototype plates.

A. M.